

BBC-1

CAMERA SCRIPT  
2314/3357

"DR. WHO"

SERIAL 'P'  
(The Crusade)

Ep.2. 'The Knight of Jaffa' (25 mins)

Written by  
DAVID WHITAKER

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VISION MIXER .....	JOHN LOPES
GRAMS/TAPE OPERATOR .....	NICK WARE
CREW .....	14

CAMERA REHEARSAL: RIVERSIDE 1

FRIDAY, 12th MARCH 1965

Set & Light	8.30 a.m. - 10.30 a.m.
Camera rehearsal (with T.K.25)	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.25.	2.00 p.m. - 7.00 p.m.
(TEA: 3.45 p.m)	
DINNER	7.00 p.m. - 8.00 p.m.
Sound & vision lineup	8.00 p.m. - 8.30 p.m.

c.c TELERECORDING (Discontinuous) VT/4T/26482

FRIDAY, 12th MARCH 8.30 p.m. - 9.45 p.m.

TRANSMISSION ON BBC-1. Saturday, 3rd April. 5.40 - 6.05 p.m.

Music composed & conducted by  
Dudley Simpson

CAST

Dr. Who .....	WILLIAM HARTNELL
Ian Chesterton .....	WILLIAM RUSSELL
Barbara Wright .....	JACQUELINE HILL
Vicki .....	MAUREEN O'BRIEN
Richard the Lionheart .....	JULIAN GLOVER
Saladin .....	BERNARD KAY
Saphadin .....	ROGER AVON
Joanna .....	JEAN MARSH
El Akir .....	WALTER RANDALL
William des Preaux .....	JOHN FLINT
William de Tornebu .....	BRUCE WIGHTMAN
Ben Daheer .....	REG PRITCHARD
Thatcher .....	TONY CAUNTER
Luigi Ferrigo .....	GABOR BARAKER
Chamberlain .....	ROBERT LANKESHEER
Sheyrah .....	ZOHRA SEGAL
Saracen Warrior 'A' .....	CHRIS KONYILS
Saracen Warrior 'B' .....	RAYMOND NOVAK

Extras:

Priest .....	PIKKI PATTERSON
Man-At-Arms .....	HENRY GARCIA
Saracen Warrior 'C' .....	EDWARD HAROUTUNIAN



## RUNNING ORDER

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
1.	T/Cine Seq.1.(27") Standard opening film.					
1.	TRAILER SEQUENCE INT. ROOM IN RICHARD'S PALACE.  2 slides superimposed	DR. WHO IAN RICHARD VICKI	1 - 3	3A; 4A	A1	NIGHT
1.	1. INT. ROOM IN RICHARD'S PALACE	DR. WHO IAN RICHARD VICKI DE TORNEBU JOANNA CHAMBERLAIN GUARD	4 - 15	3B, 1A; 4B,A;	A2 B1	NIGHT
6.	1A. OUTSIDE DOOR TO ROOM.	CHAMBERLAIN DR. WHO IAN VICKI	16	3C.	A3	NIGHT
7.	1B. INT. ROOM IN RICHARD'S PALACE	DR. WHO IAN VICKI RICHARD JOANNA	17	4A	B1	NIGHT
8.	2. INT. ANTEROOM TO SALADIN'S CHAMBER	EL AKIR SHEYRAH LUIGI	18 - 22	1B; 3D,E.	C1 ?B2	NIGHT
11.	3. INT. ROOM IN SALADIN'S PALACE	BARBARA SHEYRAH LUIGI	23 - 31	2A; 5A	A 4	NIGHT
14.	4 EXT. STABLES	EL AKIR LUIGI BARBARA	32 - 34	1C; 2B	C2	NIGHT
RECORDING BREAK						
15.	No Scene 5 6. INT. ROBINING ROOM IN RICHARD'S PALACE	IAN DR. WHO VICKI CHAMBERLAIN	35 - 36	3F; 2C	A5	NIGHT
16.	7. INT. CHAMBER IN RICHARD'S PALACE	RICHARD PRIEST DR. WHO IAN VICKI	37 - 48	1D,E; 5B; 4A.	B3	NIGHT

## RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
24.	8. INT. ROBINING ROOM IN RICHARD'S PALACE	CHAMBERLAIN BEN DAHEER	49	3F	A5	NIGHT
		RECORDING BREAK				
25.	9. INT. CHAMBER IN SALADIN'S PALACE	SAPHADIN LUIGI SALADIN DES PREAUX SHEYRAH	50 - 72	1G; 4C; 2D; 5C;	C3	NIGHT
		RECORDING BREAK				
29.	10. INT. OUTSIDE ROBINING ROOM.	DR. WHO IAN VICKI	73	5D	C4	NIGHT
30.	11. INT. ROBINING ROOM	DR. WHO CHAMBERLAIN BEN DAHEER THATCHER VICKI	74 - 80	3F; 2C	A 5	NIGHT
34.	12. EXT. OUTSIDE DOORS OF EL AKIR'S PALACE	SARACEN 'A' SARACEN 'B' EL AKIR BARBARA	81 - 83	5E; 2E	C5	NIGHT
37.	13. INT. ANTEROOM SALADIN'S PALACE	IAN DES PREAUX	84 - 86	1B; 4D	B4	NIGHT
39.	<u>T/Cine Seq.2 (2'04")</u> Barbara runs down street. Saracens look for her. Barbara hides in passageway.					Night
39.	14. EXT. STREET	BARBARA SARACEN 'A' SARACEN 'B'	87	3G	C5	NIGHT
40.	End credits & roller caption		88	2		



DR WHO

SERIAL 'P'

Ep.2: "The Knight of Jaffa"

Written by  
DAVID WHITAKER

RUN T.K.25

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T.K.25 (27")  
T/Cine Seq.1  
Standard opening sequence.

S.O.F.

END TELECINE

FADE OUT

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FADE UP

1. 3 A (24) (BOOM A1)

M.4-shot  
DOCTOR/IAN/VICKI/TRAILER SEQUENCE  
RICHARD

(4 next)

(On 3 - shot 1)

DOCTOR WHO: Our friend is just  
a woman, sire; have pity on her.  
Let us help her.

2. 4 A (9) VICKI: Please, your Majesty!/  
MCS RICHARD

RICHARD: (WHITE WITH FURY)  
Understand this! This woman  
can rot in one of Saladin's  
prisons until her hair turns  
white before I'll trade with the  
man who killed my friends.

3. 3 A (24)  
M.4-shot.  
RICHARD leaves R.  
Push in on 3-shot.

(CU OF IAN AND THE  
DOCTOR, WITH VICKI'S  
FRIGHTENED FACE BETWEEN  
THEM, LOOKING FROM ONE  
TO THE OTHER)

RUN  
MUSIC  
TAPE

SUPER "THE KNIGHT OF  
SLIDE JAFFA"

FADE SLIDE

4. 1 A (35) (BOOMS A2; B1)  
MS. RICHARD

1. INT. CHAMBER IN RICHARD'S  
PALACE, JAFFA. NIGHT

SUPER Written by  
SLIDE DAVID WHITAKER

MUSIC  
OUT

(BCOM A TO A2)

FADE SLIDE

Pull back to  
include DE TORNEBU L.  
as RICHARD moves  
to table.

(NEW ANGLE ON DOCTOR  
WHO, IAN AND VICKI,  
NOW INCLUDE DE TORNEBU  
THE WOUNDED KNIGHT.

IN THE BACKGROUND IS  
A SERVANT)

(3 PULL BACK QUICKLY  
TO POS.B)

(4 TO POS.B)

(On to Page 3)

ME

- 3 -

(On 1 - shot 4)

RICHARD HAS SWUNG  
AWAY AND HAS HIS  
BACK TO THEM.

DE TORNEBU, RESTING  
ON A LOW STOOL  
BEFORE RICHARD'S  
CHAIR, ROUSES HIM-  
SELF)

DE TORNEBU: My lord,  
although it seems we left a  
little of our pride in that  
wood, there's still some capital  
to be made of this affair.  
Beside the violence and tragedy,  
it has a humour.

RICHARD: Humour? Is he  
delirious?

Let TRIO join L.  
to form 5-shot

(HE LOOKS AT THE  
DOCTOR)

DOCTOR WHO: I think I know  
what he means. Here's Saladin,  
mighty ruler, commander of huge  
armies believing he has captured  
you.

5. 4 B (16) VICKI: You could turn this into  
3-shot DE TORNEBU/ a good story against Saladin. /  
IAN/VICKI.
6. 1 A (24) (CRABBED L) DE TORNEBU: See the brighter  
M.2-shot side, my lord. A troop of men  
DOCTOR/RICHARD to capture one of your knights?  
He'd need an army by itself  
alone to take your horse or  
everyman he has and more to  
take you prisoner. /
7. 4 B (9) DOCTOR WHO: You could spread  
MCS VICKI this tale by word of mouth and  
all the world would know that  
Saladin fears you /

(A next)

- 3 -



(On 4 - shot 7)

VICKI: You must admit, sire,  
he'd look an idiot if you sent  
to him and asked if he'd  
finished playing his game and  
could you have your knight back. /

8. 1 A (24)  
2-shot DOCTOR/  
RICHARD.  
Pan RICHARD R.  
losing DOCTOR

(RICHARD SMILES)

(4 TO POS. 2)

RICHARD: There is a jest here. Albeit  
a grim one with our friends  
dead. Saladin must be just  
as much out of temper over  
this affair as we are.

Let DOCTOR rejoin  
L. for 2-shot.

DOCTOR WHO: Your messenger  
might offer to exchange a  
hundred prisoners for the  
knight he holds.

RICHARD: He'd think we value  
Sir William highly. We do but  
it would not be good to let  
Saladin know.

DOCTOR WHO: He might think you  
undervalue his men - one  
hundred of his to one of yours.  
That is a fair bargain, sire.

Pull back & Crab R.  
to include GROUP  
as RICHARD moves  
U/S

RICHARD: By my Father's name,  
you have wit, old man. / <sup>Guard</sup> Call  
the Chamberlain.

(THE SERVANT BOWS  
AND HURRIES OUT)

9. 4 A (35)  
Deep 3-shot  
DOCTOR/JOANNA/  
RICHARD

DOCTOR:  
Your  
servant  
sire.

We are conscious of the service  
you have rendered and will like  
to see you here in our court. /  
as to the sending of a messenger...  
Joanna!

(JOANNA, RICHARD'S  
SISTER, ENTERS  
SWIFTLY. SHE HAS  
FAIR HAIR AND IS  
NOT TALL. HER  
FIGURE AND CARRIAGE  
ARE SUPERB) /

10. 3 B (24)  
MS RICHARD.  
Pan him L. to  
2-shot with JOANNA  
(4 next)

RUN  
MUSIC  
TAPE

MUSIC  
OUT



(On 3 - shot 10)

(RICHARD AND JOANNA EMBRACE  
EACH OTHER)

JOANNA: Brother, are you  
wounded?

RICHARD: Joanna, even our pride  
has been mended. Look at this  
collection. Courage, loyalty  
and wit are gathered here. /

11. 4 A (35)

3-shot A/B.  
Crab L. as they  
move f/wd. to  
include rear of  
GROUP, (ending on  
POS.B)

(JOANNA LOOKS  
AT THE DOCTOR  
AND THE OTHERS  
WHO ALL BOW)

(BOOM A TO A3 -  
OUTSIDE DOOR)

(3 TO POS.C FAST -  
OUTSIDE DOOR)

DE TORNEBU: Forgive me, your  
highness ...

(DE TORNEBU  
ATTEMPTS TO  
RISE AND CANNOT) /

12. 1 A (24)

3-shot DE TORNEBU/  
JOANNA

JOANNA: This man should be in  
his sickbed. /

13. 4 B (35)

GROUP A/B  
Let CHAMBERLAIN  
enter centre b/g  
and come to table

Yes.

RICHARD: / Chamberlain! Where are you?

(THE CHAMBERLAIN  
ENTERS. HE IS  
A TALL, DIGNIFIED  
FIGURE, CONSCIOUS  
OF HIS POSITION  
AS COURT ADMINIS-  
TRATOR)

CHAMBERLAIN: Coming, sire, coming.

RICHARD:

(TO CHAMBERLAIN) Take this  
knight and see he is well tended.  
Find places for these  
others. They have my patronage.

CHAMBERLAIN: Thatcher, lend a hand.

14. 1 A (35)

MS DE TORNEBU &  
GROUP

(CHAMBERLAIN, IAN  
AND THE DOCTOR  
HELP DE TORNEBU  
TO HIS FEET.

(On 1 - shot 14)

VICKI PICKS UP  
DE TORNEBU'S  
SWORD WHICH HAS  
BEEN LAID AT HIS  
FEET)

VICKI: Be careful. Mind his  
shoulder.

IAN: I think we should carry  
him.

VICKI: Shall I help you, Ian?

15. 4 B (24)

IAN: No, I can manage, I think. /

M.2-shot JOANNA/  
DOCTOR.

JOANNA: is a young man.

Pan JOANNA to  
VICKI with  
CHAMBERLAIN R.

DOCTOR WHO: His voice hasn't  
broken yet, your highness.

DE TORNEBU party  
moves U/S to door.

JOANNA: What is your name?

VICKI: Vi ... Victor.

JOANNA: Do you sing songs?  
Or play an instrument?

VICKI: No, I ... Nobody ever  
showed me ...

JOANNA: We must see to your  
clothes, at least.

(C.U. OF CHAMBERLAIN,  
LOOKING AT VICKI'S  
CLOTHES. HE FROWNS)

Let DOCTOR join  
centre of VICKI  
and JOANNA

DOCTOR WHO: Come on Victor. Let us  
attend upon the others.

(THEY CARRY DE  
TORNEBU TO THE  
ENTRANCE.

HERE THE SERVANT  
ENTERS AND HE AND  
THE CHAMBERLAIN  
CONDUCT DE TORNEBU  
FROM THE ROOM)

16. 3 C (35)

(BOOM A3)

MS. DE TORNEBU - 6 -  
party at door. 1A. OUTSIDE DOOR TO ROOM. NIGHT  
Let them go out L.  
Push in on trio.  
(4 next)



(On 3 - shot 16)

CHAMBERLAIN: We have him.

IAN: That belt wasn't much use,  
was it?

DOCTOR WHO: I didn't like the way  
the Chamberlain examined Vicki's  
clothes, Chesterton. I've just  
remembered they were originally  
stolen from here.

VICKI: Shhh!

17. 4 A (35) (BOOM B1)  
Very deep 1B. ROOM IN RICHARD'S PALACE. NIGHT  
shot.  
TRIO B/G, (BOOM A TO 4A -  
framed by Joanna (RICHARD, FROM ROOM IN SALADIN'S  
f/g L. & RICHARD ANOTHER ANGLE, TENT)  
f/g R. TURNS AND LOOKS  
AT THEM IN THE  
ARCHWAY.  
(3 TO POS. D -  
SALADIN'S TENT) DOCTOR WHO AND IAN  
BOW AND EXIT)

JOANNA: Strange people.

RICHARD: Good friends. And  
what is this? I have not see  
this jewel before.

(HE EXAMINES A JEWEL  
HANGING AROUND JOANNA'S  
NECK)

Pull back as  
JOANNA comes f/wd,  
holding 2-shot.

JOANNA: A gift from the man  
you fight.

RICHARD: Saladin?

JOANNA: His brother, Saphadin.  
I have given no cause for his  
attentions.

Crab L. with  
RICHARD losing  
JOANNA

RICHARD: Saladin sends me presents  
of fruit and snow when I am sick.  
His brother decorates you with his  
jewels. Yet with our armies do we  
both lock in deadly combat, watering  
the land with a rain of blood and the  
thunder in the skies is lost in the  
shouts of dying men.

(3 next)

SBP

- 8 -

(On 4 - shot 17)

Let JOANNA re-enter  
R. for 2-shot.

JOANNA: Your heart calls for  
England, Richard.

RICHARD: Aye, it does.

JOANNA: Is there no kind of  
peace with Saladin?

RICHARD: All wise men look for  
peace. The terms of peace make  
wise men fools. I would have  
Ascalon but Saladin  
... he fears  
that if he grants me the town  
of Ascalon, I will invade  
Egypt and no pledge of mine can  
change his mind. How that jewel  
radiates the light.

(RICHARD FINGERS THE  
JEWEL.)

HE LOOKS UP INTO HER  
EYES AND SMILES)

So Saphadin desires my sister.

JOANNA breaks U/S  
but hold 2-shot

JOANNA: Surely you and Saladin  
have some common meeting ground,  
Richard.

Push in to CS  
RICHARD.

RICHARD: Joanna ... ? Saphadin  
... ?

RUN  
MUSIC  
TAPE

(HE LOOKS BACK  
AT JOANNA AND  
THE LIGHT CATCHES  
ON THE JEWEL)

MIX 4 TO 3

18. 3 D (35) (BOOM C1(& B2 if requ.))

CS ring  
and  
SHEYRAH

2. INT. ANTEROOM TO SALADIN'S  
CHAMBER. RAMLAH. NIGHT.

(1 TO POS. B -  
SALADIN'S TENT)

- 8 -

(1 next)

MUSIC  
OUT



SEP

- 9 -

(On 3 - shot 18)

(EL AKIR'S HAND  
HOLDS A RING IN  
C.U.)

NEW ANGLE REVEALS  
EL AKIR TALKING TO  
SHEYRAH, A SERVING  
WOMAN OF SALADIN'S  
COURT)

EL AKIR: Take ... Tell me  
where the woman is ...

SHEYRAH: No ...

EL AKIR: Then bring her to  
me ...

SHEYRAH: No ...

Pull back to  
include EL AKIR in  
M.2-shot.

EL AKIR: Then deserve my  
displeasure. .

SHEYRAH: My Lord is greater  
than you ...

(EL AKIR GRIPS  
SHEYRAH'S HAND)

EL AKIR: Where is she?!

Let SHEYRAH go U/s  
and let LUIGI enter  
for M.2-shot.

(LUIGI FERIGO,  
A GENOISE  
MERCHANT ENTERS  
THE ROOM.)

SHEYRAH PULLS  
HER HAND AWAY  
AND EXITS.

LUIGI IS A  
DEVIOUS MAN,  
RULED BY GREED,  
BOUGHT BY MONEY.  
HE IS FORTY, THIN  
AND UGLY)

LUIGI: She was a fool not to  
take the ring. (cont ...)

- 9 -

SBZ

- 10 -

(On 3 - shot 18)

(LUIGI MOVES OVER  
AND TAKES IT FROM  
EL AKIR, HOLDING  
IT UP AND EXAMINING  
IT)

LUIGI: (cont) But perhaps  
you were asking too much for it.

(EL AKIR SNATCHES  
IT BACK)

Now I have something to ask  
of someone. If only I knew their  
price.

Pull back as  
EL AKIR moves  
D/S, holding  
2-shot.

EL AKIR: I'm not bought by  
you, merchant.

LUIGI: You are an emir, El  
Akir. What possessions of mine  
could possibly match those you  
already own. But I am . . . ,  
travelled from Tyre to speak  
with Saladin at Ramlah; a weary  
journey; and neither he nor  
his brother will receive me.

EL AKIR: It's nothing to me.  
I am leaving Ramlah.

LUIGI: Do you return to your  
palace at Lydda.

EL AKIR: Yes.

LUIGI: Then what holds you  
here?

Let EL AKIR go L .  
Centre on LUIGI

(EL AKIR TURNS  
AWAY, ANGRILY -  
SILENTLY)

19. 1 B (24)

Deep 2-shot  
EL AKIR L. f/g.  
LUIGI R. b/g.  
Hold 2-shot as  
LUIGI crosses L.

We both have reasons for being  
here, El Akir. Can we not help  
each other? /

- 10 -

(3 next)



(On 1 - shot 19)

EL AKIR: What is your reason;  
Merchant?

LUIGI: Conrad of Tyre has  
sent an emissary here to make  
a treaty with your overlord.  
I come on his heels. Where  
There is a treaty, there is a  
chance of profit.

What lies unwanted in my ships  
at Tyre can find a home in  
Saladin. And from him I can  
buy and stock my ships again.

20. 3 E (16) EL AKIR: What is my part in  
C.2-shot fav. this?  
LUIGI

21. 1 B (24) LUIGI: Arrange an audience with  
M.2-shot Saladin or his brother. But how  
Push in on EL AKIR could I return such a favour?

22. 3 E (9) EL AKIR: There is a woman here,  
CS LUIGI. an English woman who made me look  
Pan R. to CS EL AKIR a fool. I shall take her to  
my palace at Lydda. We'll see  
who the fool is and who is  
the master there.

LUIGI: A simple matter. Arrange  
my audience and then wait by  
the stables. I'll bring the  
woman to you.

(C.U. OF EL  
AKIR'S FACE)

RUN  
MUSIC  
TAPE

MIX 3 TO 5

23. 5 A (35) (BOOM A4)  
Low angle 3. INT. ROOM IN SALADIN'S PALACE.  
MS BARBARA & RAMLAH. NIGHT.  
mirror. Pull (BOOM C TO C2 -  
back to include EXT. STABLES  
SHEYRAH L. (BARBARA EXAMINES  
(1 TO POS.C - EXT. HER FACE IN A HAND  
STABLES) MIRROR.

MUSIC  
OUT

(On 5 - shot 23)

(SHEYRAH STANDS BEHIND  
HER, ADJUSTING SOME OF  
BARBARA'S GARMENTS.  
BARBARA'S COSTUME IS  
RICH AND SENSUOUS)

SHEYRAH: Your lord will be dazzled  
with your beauty, my lady.

(BARBARA IS NOT SURE  
THAT SHE WANTS HIM  
TO BE)

24. 2 A (24) (ON TURN) BARBARA: Thank you, Sheyrah. /

M.2-shot  
SHEYRAH/BARBARA

SHEYRAH: Lady, I ...  
(SHEYRAH HOVERS IN THE  
BACKGROUND AS THOUGH  
SHE WANTS TO SAY  
SOMETHING TO BARBARA.  
BARBARA BECOMES AWARE  
OF THIS, TURNS TO  
LOOK AT HER)

BARBARA: What is it?

(SHEYRAH, CAUGHT OUT,  
SPEAKS, BUT NOT WE FEEL  
WHAT IS ON HER MIND)

Tilt to lose  
BARBARA

SHEYRAH: The whispers are about  
that you will tell a never-ending  
story...

25. 5 A (24) (HEAD TURN) BARBARA: Oh; yes... (THEN) / How did  
C.2-shot. I get myself into this?

SHEYRAH: Be at peace, my lady. You  
only tremble at the honour of  
appearing before the great Sultan...

(BARBARA SMILES AT  
SHEYRAH, TURNS BACK  
TO CONTINUE ADORNING  
HERSELF, THEN SHEYRAH  
MOVES IN AND BRINGS  
HERSELF TO WHISPER)

Let SHEYRAH come  
closer into shot.

I must tell you something, my  
lady.

26. 2 A (9)  
MCS BARBARA  
(5 next)

SHEYRAH: You have made an enemy.  
You must beware... /



(On 2 - shot 26)

BARBARA: An enemy?

SHEYRAH: El Akir is planning... I know not what, but he is an evil man.

27. 5 A (24)  
MCS SHEYRAH

BARBARA: How do you know this?

SHEYRAH: Already he has tried to buy my loyalty with precious stones. You must be cautious, I implore of you - escape if you can!

(SHEYRAH IS GIVING  
SIDE LOOKS AROUND AS  
THOUGH SHE HAS SAID  
ENOUGH)

Pull back to include  
BARBARA in tight  
2-shot.

BARBARA: El Akir? But does Saladin not....?

Pull back & tilt up as SHEYRAH rises. Let her go L.  
SHEYRAH: Please, my lady - I will fetch your shoes....

28. 2 A (24) (SHOOTING BARBARA: Sheyrah!  
ML.2- THROUGH GAUZE)  
shot,

SHEYRAH comes through gauze & exits L. (BUT SHEYRAH HAS ALREADY  
RETIRED THROUGH ONE OF  
THE CURTAINS.

29. 5 A (24)

MS BARBARA.  
Let her rise &  
pan her L.

BARBARA THINKS ON THIS,  
THEN HER MIND TURNS TO  
A MORE IMMEDIATE PROBLEM)

BARBARA: A never-ending story?  
(SHAKING HER HEAD) What am I going  
to do! Stories... Erm...Shakespeare.  
That's an idea. Romeo and Juliet...  
of course! And then Hans Christian  
Andersen... and Lilliput... Gullivers  
Travels...

Whip pan R. to  
LUIGI.

(A HAND SUDDENLY APPEARS  
AND PARTS THE BEAD  
CURTAINS AT THE ENTRANCE.

Pan him L. to  
2-shot with BARBARA

BARBARA LOOKS UP,  
STARTLED)

(On 5 - shot 29)

LUIGI APPEARS,  
SIGNALLING  
SILENCE, A  
FINGER TO HIS  
LIPS. IN HIS  
OTHER HAND,  
LUIGI HOLDS HIS  
GLOVES. HE PEERS  
AROUND THE ROOM.

BARBARA RISES)

LUIGI: I am Luigi Ferrigo...  
Merchant from Genoa. I have  
a horse for you at the stables.

BARBARA:  
Did Sir William send you...?

(LUIGI URGING  
SILENCE AND  
SPEED)  
SHEYRAH: (O.O.V) Which shoes shall  
I bring, my lady?  
LUIGI: Sir William, yes. Yes  
he sent me. Please hurry.

Pan them R. & let  
them go out of  
shot.

(LUIGI PUTS DOWN  
HIS GLOVES,  
SWINGS OFF HIS  
CLOAK AND PUTS  
IT AROUND BARBARA'S  
SHOULDERS. HE ONLY  
PICKS UP ONE GLOVE,  
NOT REALISING HE  
HAS LEFT THE OTHER.

SILENTLY HE PILOTS  
BARBARA THROUGH  
THE DOORWAY, THROUGH  
THE BEADS

30. 2 A (24) (SHOOTING  
THROUGH GAUZE)  
MCS SHEYRAH enters  
from L & moves U/S  
to entrance.

AFTER A MOMENT SHEYRAH ENTERS,  
LOOKS AROUND MYSTIFIED,

31. 5 A (24) (ON TURN BACK) SHEYRAH: My lady? (MOVES TO DOOR)  
MS SHEYRAH. Let her come to table. Tilt down to glove & tilt up to MS as she examines it. (SHE MOVES TO TABLE, PUTS DOWN SHOES, SEES GLOVE, PICKS IT UP AND LOOKS AT IT THOUGHTFULLY)

32. 1 C (9) CS writing hands. EXT. SECTION OF STABLES. NIGHT  
Tilt up to MCS EL AKIR.  
Let him go R.  
(2 next)

RUN  
MUSIC  
TAPE

(On 1 - shot 3)

- 14A -

(2 TO POS. B VERY FAST -  
STABLES) (A VERY SMALL  
SECTION INDEED.

MUSIC  
OUT

CUE VOICES  
WHEN 2B IN  
POSITION

THE SNORT AND  
STAMP OF A HORSE  
CAN BE HEARD.  
AN UPRIGHT BEAM  
AND STRAW MAY BE  
SEEN ON THE FLOOR,  
AND PART OF A  
WOODEN PARTITION.

33. 2 B (24) (ON MOVE)

MLS EL AKIR moves  
D/S. Pan him to  
cover R. f/g, &  
Push in.

EL AKIR STANDS  
IN SHOT, HALF IN  
SHADOW. HE TURNS  
HIS HEAD AND THEN  
DRAWS BACK OUT OF  
SIGHT INTO THE  
BLACKNESS.

Let LUIGI & BARBARA  
enter b/g.

LUIGI PILOTS  
BARBARA INTO  
SHOT)

34. 1 C (24) (ON ENTRANCE)

2-shot LUIGI/BARBARA

enter L. Pan them LUIGI: The man should be here.  
R. to door.

(On to Page 15)

- 14 A -



(EL AKIR APPEARS  
BEHIND BARBARA,  
GRINNING)

Let EL AKIR join  
R. to 3-shot

EL AKIR: He is.

(SHE TRIES TO GET  
AWAY, BUT EL AKIR  
PUTS A HAND OVER  
HER MOUTH AND  
HOLDS HER ARMS WITH  
HIS OTHER HAND)

Push in on them,  
losing LUIGI

EL AKIR: Your way is open to  
the Sultan's brother.

(LUIGI EXITS AND  
EL AKIR SWINGS  
THE STRUGGLING  
BARBARA INTO SHADOW)

RUN  
MUSIC  
TAPE

MUSIC  
OUT

---

RECORDING BREAK

---

1 TO POS.D - RICHARD'S PALACE	(BOOM A TO A5 - ROBIN ROOM)
2 TO POS.C - RICHARD'S PALACE	(BOOM B TO B3 - RICHARD'S
3 TO POS.F - ROBIN ROOM IN RICHARD'S PALACE	PALACE)
5 TO POS.B - RICHARD'S PALACE -	
TO MOVE INTO POSITION AFTER CAM.1 LEAVE POS.D	

---

35. 3 F (35)

(BOOM A5)

MS Hauberk.  
Pull back to  
M.3-shot  
DOCTOR/IAN/VICKI

6. INT. A ROBIN ROOM. RICHARD'S  
PALACE. JAFFA. NIGHT

(IAN IS NEARLY  
DRESSED AS A KNIGHT.

THE DOCTOR IS JUST  
ADJUSTING A TUNIC.

THE ROOM A SMALL ONE,  
WITH A BENCH AND SOME  
STOOLS.

(2 next)

(On 3 - shot 35)

CLOTHES HANG OVER  
BARS AND ARE PILED UP  
HERE AND THERE)

IAN: (MUFFLED) I think the  
whole thing's ridiculous.

DOCTOR WHO: Now, Chesterton,  
don't argue and get on with it ...

IAN: But why do I have to put  
this lot on?

DOCTOR WHO: My dear fellow, how  
do I know. The King wants you  
to and that's good enough, isn't it?

VICKI: What are you complaining  
about? It might give you a chance  
to find Barbara.

DOCTOR: Never mind the mights.  
All we need is the sword and we're  
ready!

36. 2 C (16)  
MCS DOCTOR

IAN: For what? /

DOCTOR WHO: The King will tell  
you that. Now, boy. You know,  
I have an idea that King Richard  
means to send you to Saladin after  
all.

37. 1 D (24)

(BOOM B3)

MS RICHARD.

Pull back as  
he moves f/wd.  
Then let him  
leave shot R.

7. INT. CHAMBER IN RICHARD'S PALACE.  
NIGHT

(RICHARD IS DICTATING A  
LETTER TO THE PRIEST.)

RICHARD: And not only this  
Kingdom, it's fortresses and towns  
shall be yours but all the Frankish  
Kingdom. Our sister, the Princess  
Joanna, whose beauty is already

(cont ..)

(4 next)

(On 1 - shot 37)

38. 4 A (35)

CS FRIAR L. f/g.  
RICHARD'S FEET  
enter R.  
Pull back and tilt  
up making 2-shot  
with FRAIR L.b/g.

RICHARD: (cont) talked of  
wherever men of judgement and  
discernment are, /is a proper  
match for one who not only  
rejoiced in so grand ... wait ...  
not grand ... so eminent a brother  
as is the Sultan Saladin, but who  
possess an eminence of his own.  
Prince Saphadin, we beg you to  
prefer this match and thus make  
us your brother. (cont ...)

(1 PULL BACK TO  
POS.E)

(RICHARD WALKS OVER  
TO THE PRIEST, TAKES  
THE PEN AND WRITES HIS  
NAME.

(5 MOVE INTO POS.B)

Hold 2-shot as  
RICHARD moves U/S.

(On to Page 20)

(5 next)



(On 4 - shot 38)

(THEN HE PRESSES THE  
RING INTO THE PARCH-  
MENT)

RICHARD: See that this is taken  
immediately.

Pan FRIAR L &  
pick up TRIO at  
door, who bow.

(THE SERVANT BOWS  
LOW AND EXITS,  
STEPPING ASIDE TO  
ALLOW THE DOCTOR,  
VICKI, AND IAN TO  
ENTER) /

39. 5 B (9)  
MS RICHARD

RICHARD: Now sirrah... some  
business with you. Come closer. /

40. 4 A (35)  
Pan TRIO R. to  
GROUP with RICHARD

DOCTOR: We have done as you  
commanded your majesty.

(RICHARD GOES TO HIS  
THRONE AND SITS DOWN,  
PICKING UP THE GOLD  
BELT AND WEIGHING IT  
IN HIS HAND) /

41. 5 B (16)  
M.2-shot IAN/RICHARD

RICHARD: Take this golden belt  
to Saladin. Beg him to release  
Sir William des Preaux and your  
companion. /

42. 4 A (16)  
2-shot VICKI/DOCTOR

VICKI: Oh, Ian... that's marvellous.

43. 5 B (16)  
M.2-shot IAN/RICHARD

DOCTOR: Very gracious of you sire. /

44. 4 A (9)  
2-shot VICKI/DOCTOR

RICHARD: Do you wonder why I  
listen to your appeal? /

45. 1 E (35)  
GROUP SHOT.

DOCTOR: It is a King's advantage  
to make yesterday's deafness,  
today's keen hearing. /

(4 next)

(On 1 - shot 45)

- 21 -

Let RICHARD move  
U/S then come f/wd.

RICHARD: More than that - although I am surrounded by loyal men I fear that war is uppermost in their minds. We plan a match between Joanna and Saphadin to bring peace and that is why we send you in place of others closer to me. Bring back Sir William and your lady. But bring us hope as well. This blood-letting must stop.

IAN joins RICHARD

IAN: May I leave at once?

RICHARD: Is it peace or your companion which gives you this enthusiasm? Well. Whatever reason, may it speed you back to me. We have one duty to perform before you leave.

(HE LOOKS AT VICKI  
WHO HOLDS THE SWORD)

Push in as others  
join for tighter  
group shot.

RICHARD: Bring that sword, boy.

(VICKI APPROACHES  
THE KING)

RICHARD: You are without rank or title and while I do not doubt your courage, my emissary shall speak from a proper position and authority.

(HE DRAWS THE SWORD  
VICKI HOLDING THE  
SHEATH)

RICHARD: What is your name...

46. 4 A (16)

C.2-shot DOCTOR/IAN.

Tilt down as IAN  
kneels

IAN: Ian Chesterton, but ..

DOCTOR: Kneel down, Chesterton.  
Go on.

RUN  
MUSIC  
TAPE

- 21 -

(5 next)



(On 4 - shot 46)

47. 5 B (16) (IAN KNEELS.)  
Depressed  
MCS RICHARD RICHARD TOUCHES HIS  
SHOULDERS WITH THE  
SWORD)

48. 4 A (16)  
Elevated CS IAN. RICHARD: In the name of God,  
St. Michael, and St. George, we  
dub you Sir Ian, Knight of Jaffa.  
Arise Sir Ian and be valiant.

Let him kiss hand (HE HOLDS OUT HIS  
HAND AND IAN KISSES  
IT)

IAN: Your majesty.

(WE HOLD THIS SCENE  
MOMENTARILY, AND  
THEN:)

MUSIC  
OUT

MIX 4 TO 3

49. 3 F (24) (BOOM A5)  
MCS CHAMBERLAIN  
8. INT. ROBIN ROOM IN RICHARD'S  
PALACE. NIGHT

(THE CHAMBERLAIN IS  
PRESENT AND ALSO  
BEN DAHEER, THE CLOTHING  
MERCHANT FROM WHOM THE  
DOCTOR ACQUIRED THE  
CLOTHES)

CHAMBERLAIN: ... with long white  
hair ...

Pull back to  
include BEN L f/g. BEN: Yes, my lord ...

Let CHAMBERLAIN  
cross L. holding CHAMBERLAIN: A dark cloak that  
BEN in C.2-shot. nearly touches the ground ...

BEN: The same ... If he has the  
articles you mention, he stole  
them from me.

Push in on CS  
CHAMBERLAIN

CHAMBERLAIN: Then we shall  
wait here until his return.  
And face him with his infamy.

FADE OUT

---

RECORDING BREAK

1 TO POS.G - SALADIN'S TENT

BOOM C TO C3 - SALADIN'S

2 TO POS.D - " "

TENT

4 TO POS.G - SALADIN'S TENT

5 TO POS.G - SALADIN'S TENT

---

FADE UP

50. 5 G (35)

9. INT. CHAMBER IN SALADIN'S PALACE.  
RAMLAH. NIGHT. (BOOM C3)

2-shot  
SAPHADIN/LUIGI

(SAPHADIN IS  
SEATED IN THE  
THRONE FACING  
INTO THE ROOM.

LUIGI FERIGO IS  
STANDING IN  
FRONT OF HIM.

BEHIND SAPHADIN  
SITS SALADIN, IN  
THE THRONE FACING  
THE OTHER WAY,  
CONCEALED BY THE  
HANGINGS)

LUIGI: Perfumes and materials  
from Bhagdad, Ivory, gold and  
spices - all these, Prince  
Saphadin are now but a trickle  
because of this war.

SAPHADIN: My brother has not  
made any treaty yet with  
Conrad of Tyre.

51. 1 G (35)

MS LUIGI.

Pull back to  
SAPHADIN, then to  
SALADIN & Push in  
on SALADIN in MCS.

LUIGI: I am a merchant and hope  
I do no wrong in anticipating  
events, my lord.

SAPHADIN: You are seeking a  
concession?

(On 1 - shot 51)

LUIGI: I am well known for my proper dealings, my lord.

SAPHADIN: Yes, your reputation has flown ahead of you. Where there are transactions to be made, there may one find Luigi Ferrigo.

52. 5 C (9)  
MCS SAPHADIN

LUIGI: It is my calling, Prince Saphadin./

53. 4 C (35)  
M.2-shot SAPHADIN/  
LUIGI.  
Let SALADIN enter  
f/g L. and push in  
as he moves to  
throne, holding  
3-shot.

SAPHADIN: Well, help me judge another matter and I shall judge your mind a little better./

SALADIN: I will hear this part.

(SALADIN APPEARS FROM BETWEEN  
THE DRAPERIES)

SAPHADIN: Yes, brother.

(LUIGI BOWS.

SALADIN NODS.

SAPHADIN CLAPS HIS HANDS)

SALADIN: This is a domestic matter only but since it concerns a person who is more of your way of life than ours, we welcome your advice.

54. 5 C (35)  
MLS WILLIAM/SHEYRAH  
entering. Pan them  
L. to group shot &  
push in.

(LUIGI BOWS AGAIN./

SIR WILLIAM ENTERS  
WITH SHEYRAH)

(On to Page 27)

(4 next)



(On 5 - shot 54)

SAPHADIN: A prisoner has escaped.

LUIGI: (BLANDLY) Indeed?

SALADIN: A woman who I hoped would perhaps divert this court. I had reason to believe she was a teller of stories.

55. 4 C (16)  
MS SHEYRAH.  
Whip tilt as she falls.

SAPHADIN: Speak! /

SHEYRAH: Do not blame me lord.

(SHE FLINGS HER-  
SELF DOWN IN  
FRONT OF THEM)

56. 2 D (16)  
MS SALADIN

SALADIN: Tell me what happened.

57. 4 C (16)  
MS SHEYRAH A/B

SHEYRAH: I do not know. I went to fetch her shoes, and when I returned she was gone. That's all I know. /

58. 5 C (9)  
MCS SALADIN

SALADIN: And you, Sir William, know nothing of this affair? /

59. 2 D (16)  
MCS WILLIAM

SIR WILLIAM: Lord Saladin. Nothing. / I would not encourage a lady to venture out alone. /

60. 5 C (24)  
2-shot SALADIN/  
SAPHADIN

SALADIN: I believe you. Nor do I believe that the woman would go by herself.

61. 4 C (16)  
C.2-shot LUIGI/  
WILLIAM

SAPHADIN: What is your opinion? Merchant? /

LUIGI: This woman had an accomplice, perhaps. A companion who helped her and acted as her guide.

(On 4 - shot 61)

62. 5 C (16) SIR WILLIAM: She was abducted,  
2-shot SALADIN/ that is the only explanation./  
SAPHADIN

63. 2 D (16) SALADIN: Yes. /  
MCS LUIGI

64. 5 C (16) LUIGI: Ah, I see. Of course,  
2-shot SALADIN/ that is a possibility./  
SAPHADIN

65. 4 C (16) SAPHADIN: What else have you  
MS SHEYRAH to say, Woman? /

SHEYRAH: You mean ... what I  
found?

SAPHADIN: Yes.

66. 2 D (9) SHEYRAH: On the table ...  
CS LUIGI I found a glove. /

(CU LUIGI'S FACE)

67. 5 C (16)  
2-shot SALADIN/  
SAPHADIN SALADIN: A man's glove?

SHEYRAH: Yes, my lord.

68. 4 C (16) SALADIN: This glove? /  
MS SHEYRAH

SHEYRAH: Yes, lord ...

(On to Page 29)

(On 4 - shot 68)

(SALADIN PRODUCES  
IT. HE LOOKS  
AT LUIGI)

69. 5 C (16)

3-shot SALADIN/  
SAPHADIN/LUIGISALADIN: (cont) It has a  
companion, Sir William. /

70. 2 D (9)

CS matched gloves

(SIR WILLIAM  
GOES TO LUIGI  
AND PULLS THE  
OTHER GLOVE FROM  
HIS BELT)

71. 5 C (16) (MOVE)

2-shot LUIGI/WILLIAM

SIR WILLIAM: Where is she!  
What did you do with her?(LUIGI LOOKS  
FROM ONE TO THE  
OTHER OF THE  
FACES) /

72. 2 D (9)

LUIGI: I took her ... to El Akir.

## RECORDING BREAK

1 TO POS.B - SALADIN'S TENT

(BOOM A TO A5 - ROBIN  
ROOM)

2 TO POS.C - ROBIN ROOM (cabled behind A5)

4 TO POS.D - SALADIN'S TENT

(BOOM B TO B4 -

5 TO POS.D - ROBIN ROOM

SALADIN'S TENT)

(BOOM C TO C4 - ROBIN ROOM)

73. 5 D (35)

Depressed MLS  
stairs. Push  
in as TRIO come  
down DOCTOR/IAN/  
VICKI10. INT. OUTSIDE THE ROBIN ROOM.  
RICHARD'S PALACE. NIGHT.

(BOOM Q4)

(WHAT IS, IN  
FACT, A SECTION  
OF A CORRIDOR.DOCTOR WHO, IAN  
AND VICKI)DOCTOR WHO: Without doubt,  
you'll find  
Barbara there all right, my boy,VICKI: Good luck, Ian. Try to  
be as quick as you can.



IAN: I will, Vicki.

DOCTOR: Godspeed, Chesterton.  
And remember, be valiant!

IAN: And you be .. be .. be!

(DOCTOR WHO SHAKES  
IAN'S HAND, IAN  
SMILES AT VICKI,  
ALL AS:)

(IAN NODS, AND MOVES  
OUT. DOCTOR WHO AND  
VICKI WATCH HIM GO)

Pan L. to room.

DOCTOR: (TO  
VICKI) I almost wish I'd been  
knighted myself.

VICKI: That'll be the day! Let's go  
and tidy up Ian's clothes ...

(DOCTOR WHO OPENS  
THE CURTAINS OF THE  
ROBING ROOM AND  
GOES THROUGH FOLLOWED  
BY VICKI)

74. 3 F (35) (ON ENTRANCE)

(BOOM A5)

2-shot DOCTOR/

VICKI.

11. INT. THE ROBING ROOM.

Pull back to  
include CHAMBERLAIN  
& BEN for 4-shot.

(AS SOON AS THE  
DOCTOR AND VICKI  
ARE IN THE ROOM,  
THE CHAMBERLAIN  
STEPS ACROSS TO  
COVER THE ENTRANCE.

DOCTOR WHO TURNS  
AND FACES HIM AND  
THEN SEES BEN  
DAHEER IN A CORNER)

(2 next)

(On 3 - shot 74)

CHAMBERLAIN: I have been waiting to speak with you.

DOCTOR: And what about pray?

BEN: Thief. :

DOCTOR: What's that?

VICKI: I beg your pardon?

75. 2 C (24)  
2-shot VICKI/  
DOCTOR

BEN: Visitor of sorrows, depriver of my children, robber of my goods. /

DOCTOR: Who is this? (TO VICKI)  
Do you know?

VICKI: No... (THINKING) But his face seems sort of familiar...

76. 3 F (35)  
1-shot as before.  
Pan CHAMBERLAIN L.  
to table, then  
pull back as he  
returns to make  
3-shot with  
BEN rear.

CHAMBERLAIN: You stole some clothing from him. /

DOCTOR: Oh, really.

CHAMBERLAIN: Do you see this riding habit? It was taken from this very room. Now it is back here again.

(CHAMBERLAIN HOLDS UP  
IAN'S HUNTING OUTFIT,  
DISCARDED FOR HIS  
KNIGHTS APPARELL)

DOCTOR: And very poor garments they are too.

This ... and this ...

CHAMBERLAIN: /Stolen from me.

BEN: And stolen from me.

DOCTOR: Yes, that really is a point isn't it? If we stole it from you, Chamberlain how could we steal from him?

BEN: You did... you did steal from me.

77. 2 C (16)  
2-shot CHAMBERLAIN/  
BEN

DOCTOR: Then we couldn't have stolen them from him, you blockhead! /

CHAMBERLAIN: Please... please... now I had these clothes first...

DOCTOR: Oh, how nice for you.

78. 3 F (35)  
4-shot A/B.

BEN: And I had them second. /

VICKI: Did you buy them?

BEN: Yes.

VICKI: From us?

BEN: No.



DOCTOR: Then the man who stole them  
from you - sold them to you. Do you  
agree?

CHAMBERLAIN: Er... yes.

Let THATCHER enter THATCHER: My lord Chamberlain.  
R. A ship is in the harbour  
and disgorging fruit from  
Acre.

(BEN DAHEER IS  
BEHIND THATCHER  
BUT AS HE TURNS  
TO GO, BEN POINTS  
AT HIM)

79. 2 C (9)  
MCS BEN

BEN: That's the man. I bought  
them from him!

80. 3 F (35)  
5-shot A/B.

(2 TO POS.E VERY  
FAST - OUTSIDE  
DOORS OF EL AKIR'S  
PALACE)

DOCTOR: (TO CHAMBERLAIN) Then he  
stole them from you!

CHAMBERLAIN: Thatcher, you villain...

Let CHAMBERLAIN  
cross R. &  
push in on  
BEN/DOCTOR/  
CHAMBERLAIN

(THATCHER, WHO HAS  
BEEN CARRYING A  
PANNIER OF FRUIT,  
NOW DROPS IT AND  
RUSHES OUT OF THE  
ROOM.

DOCTOR WHO STOPS THE  
CHAMBERLAIN AS HE IS  
ABOUT TO GO AFTER  
THATCHER)

DOCTOR: Just a minute, my lord Chamberlain.  
This merchant bought the clothes in good  
faith and paid for them. Give him  
back his money.

(On 3 - shot 80)

(CHAMBERLAIN GETS  
OUT HIS PURSE  
RELUCTANTLY)

CHAMBERLAIN: But I must catch the  
thief.

DOCTOR: Yes, but don't make an  
honest man suffer. (WITH A ROAR)  
Pay him!

CHAMBERLAIN: (AGITATED) Oh...

Let in BEN L.

(HE DUMPS THE PURSE IN  
BEN'S HAND AND RUSHES  
OUT)

CHAMBERLAIN: Thatcher! Come back.  
You thief. Guards. Guards.

Let BEN go out  
R. and push in  
on DOCTOR/VICKI

BEN: Oh, joy to you, my lord.  
Giver of life to my father,  
provider.

DOCTOR: Yes, yes, yes, off you  
go now.

(DOCTOR WHO USHERS BEN  
FROM THE ROOM TURNS  
BACK TO VICKI)

DOCTOR: Mm- well, we seem to have  
solved that little problem - come,  
child...

RUN MUSIC

MIX 3 TO 2

81. 2 E (50)

(BCOM U5,

2-shot

SENTRY f/g R.

others

b/g L.

12. EXT. DOORS OF EL AKIR'S PALACE.

NIGHT

OUT: ON TO PAGE 36

(On 2 - shot 81)

(A WHITE STUCCO  
ARCHWAY WITH HEAVY  
DOORS.

Let EL AKIR enter R.

TWO GUARDS STAND  
HERE AND BECOME  
ALERT AS EL AKIR  
STRIDES INTO PICTURE)

EL AKIR: The woman tied to  
the horse. Bring her!

LOSE  
MUSIC

As 2nd SENTRY goes  
out R. hold on 1st  
SENTRY.

(EL AKIR STRIDES  
THROUGH THE DOORS.

82. 5 E (24)

M.2-shot SENTRY/  
BARBARA.  
Tilt down with  
BARBARA as she  
falls.

SENTRY BRINGS IN  
BARBARA. HER WRISTS  
ARE TIED.

1st SENTRY: (O.O.V) Another  
one for El Akir's cage.

2nd SENTRY: (O.O.V) I swear  
there's no better collection  
in Islam.

83. 2 E (35) (ON TUMBLE)

M.3-shot tumble.  
Let BARBARA go  
out R.  
Hold on SENTRIES.  
Let them go out R.

(BARBARA PUSHES THE  
GUARD BY HER SIDE INTO  
THE ONE FACING HER &  
RUNS. HE FALLS INTO OTHER  
GUARD.  
THE TWO GUARDS FALL.  
THEY PICK THEMSELVES  
& RUN OUT AFTER HER)

RUN  
MUSIC  
TAPE

MUSIC  
OUT

84. 1 B (35)

MLS IAN

(BOOM B4)

(3 MOVE TO POS.G -  
STREET)

(2 TO ROLLER CAPTION)

(4 next)



(On 1 - shot 84)

13. INT. THE ANTE-ROOM. SALADIN'S  
PALACE. RAMLILAH.

As he moves D/S  
pull back to  
reveal WILLIAM,  
and then crab R.  
to clear tent pole,  
holding 2-shot.

(IAN AND SIR  
WILLIAM ARE  
TOGETHER, IAN  
LOOKING STRAINED  
AND ANXIOUS)

IAN: Kidnapped?

SIR WILLIAM: Yes, sir Ian, I  
fear so. Your rescue has come  
too late.

IAN: But who could have taken  
her?

SIR WILLIAM: This Genoese  
merchant ...

IAN: Luigi Ferigo, yes ...

SIR WILLIAM: He explained it away  
that ... you ...  
Barbara, had conceived  
a passion for ... El Akir .  
Saladin and his brother believed  
the story but I do

IAN: Of course it's a lie..

SIR WILLIAM: They could be as  
friendly as a hawk and a  
sparrow.

IAN: Where can I find El Akir.

(On 1 - shot 84)

85. 4 D (24) (TURN) WILLIAM: He has returned to Lydda, since falling out with Saladin.

MS IAN moves  
into f/g R.  
Hold WILLIAM R. b/g  
STANDBY T.K.25

IAN: Is Lydda very far, Sir William?

WILLIAM: No, but it's El Akir's territory, where he has his men.

IAN: I'm going after her.

RUN T.K.25 WILLIAM: El Akir has an evil reputation. Tis my belief he took your companion out of revenge.

(HE PAUSES)

86. 1 B (9) (HEAD TURN) In his eyes, she would make another addition to his harem.  
CU IAN

T.K.25. (2'04")  
T/Cine Seq. 2

RUN  
MUSIC  
TAPE

(On to Page 39)

(3 next)

A Street with arches.  
Night.

BARBARA runs into shot,

Looks around her  
desperately and then  
hears the sound of  
following, running  
feet.

(Sound dubbed: Running foot-  
steps)

She cowers into the  
shadows of one of the  
arches.

A GUARD walks along  
the arches.

BARBARA presses herself  
against the shadow of  
the arch.

Another GUARD appears  
and they stand talking  
to each other.

Then they move off,  
passing BARBARA.

She flits between them,  
across the passage to  
a darkened archway.

A hand appears behind  
her and goes around  
her mouth.

---

87. 3 G (35)

(BOOM C5 SWUNG)

MLS feet  
hobbling into  
shot.

14. EXT. STREET. NIGHT



(On 3 - shot 87)

Elevate to  
MS BARBARA.  
Push in to hold her  
R. f/g. See  
SENTRIES enter L. b/g.

SUPOSE  
SLIDE

Next Episode  
THE WHEEL OF FORTUNE

F/I CLOSING  
MUSIC

MIX TO

88. 2 ROLLER CAPTION

Dr. Who  
WILLIAM HARTNELL

Ian Chesterton  
WILLIAM RUSSELL

Barbara Wright  
JACQUELINE HILL

Vicki  
MAUREEN O'BRIEN

Richard the Lionheart  
JULIAN GLOVER

Saladin  
BERNARD KAY

Saphadin  
ROGER AVON

Joanna  
JEAN MARSH

El Akir  
WALTER RANDALL

William des Preaux  
JOHN FLINT

William de Tornebu  
BRUCE WIGHTMAN

Ben Daheer  
REG PRITCHARD

Luigi Ferrigo  
GABOR BARAKER

Chamberlain  
ROBERT LANKESHEER

Thatcher  
TONY CAUNTER

Sheyrah  
ZOHRA SEGAL

Saracen Warriors  
CHRIS KONYILS  
RAYMOND NOVAK

Story Editor  
DENNIS SPOONER

Title music by  
RON GRAINER and  
the BBC Radiophonic Workshop

Incidental music composed  
and conducted by  
DUDLEY SIMPSON

Designer  
BARRY NEWBERY

FADE IN SLIDE

Producer  
VERITY LAMBERT

SLIDE

Directed by  
DOUGLAS CAMFIELD  
BBC tv

FADE SOUND & VISION